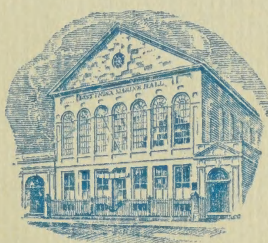


# New England on Land & Sea

*An Exhibition from the Collection of*

Bertram K. & Nina Fletcher Little

JUNE 9—SEPTEMBER 7, 1970



PEABODY MUSEUM

SALEM, MASSACHUSETTS

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## Foreword


**I***T is with particular pleasure that we at the Peabody Museum of Salem present this exhibition of part of the collection of American Folk Art owned by Bertram K. and Nina Fletcher Little. Over the years, with unerring taste and discrimination, the Littles have put together one of the most important and distinguished collections of its kind. Because of their local family background and close connection with Essex County, much of it relates closely to this region.*

*But the Littles have done far more than collect. I have known Bert and Nina for over thirty-five years and throughout that time their vast and extraordinarily detailed knowledge has always been placed generously and enthusiastically at the disposal of every serious-minded person and institution. We have all happily drawn on that knowledge.*

*They now do us honor, and we are especially grateful to them for lending the eighty-seven paintings and carvings shown in this exhibition. In addition, Mrs. Little has written all of the entries for this catalogue. We are also beholden to their old friend Charles D. Childs for his gracious Introduction. We thank, too, the authorities of The Abby Aldrich Rockefeller Folk Art Collection at Williamsburg for generously allowing the use of the catalogue entries appearing in Land and Seascape as Observed by the Folk Artist, and to Philip C. F. Smith for compiling and editing this catalogue.*

ERNEST S. DODGE  
Director

Peabody Museum of Salem, Massachusetts



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## Introduction

Paintings often talk to us when histories are dumb. What written account of a man can convey his quality as immediately as a portrait does, and what description of a city can reveal the flavor of its streets as does a painting with its peculiar gift of color and its faculty of presenting simultaneously all the elements of the scene? But it must be a simple painting, and it is in this quality of simplicity in many American paintings that gives them especial suitability as vehicles for historic data.

THESE words, used by Harry B. Wehle, Curator of paintings at the Metropolitan Museum of Art, to introduce the opening of "Life in America," a showing of nearly three hundred narrative paintings in 1939 at that museum, may be as suitably applied to the paintings, carvings, and drawings presented here in Salem as a portion of the collections of Bertram K. and Nina Fletcher Little.

Although the Metropolitan exhibition did not stress folk art and crafts to the degree represented here, it was a major step by a great art museum to acknowledge the value of narrative and historical pictures in America. In the years since, many museums have opened their doors to exhibitions of like nature and their holdings have been enriched by examples of folk arts and crafts and storytelling paintings and prints.

But the rising tide of interest in Americana has become obvious through the formation of great collections and the appearance of publishing media to inform and educate a new generation of collectors. It has become equally clear that the foundation of great collections has been based largely on the pioneering of men and women whose groundwork was done before educators or museum-trained advisors had anticipated the changing tastes of our time.

The beginnings of the Little Collection date to these formative years and the portion seen here seems particularly appropriate, since much of it is concerned with Salem, the contiguous area, and the historic past of both.

Many friends of the Littles will recognize this as a segment of a larger whole which includes examples of the simplest objects, fashioned by country artisans, side by side with the most sophisticated products of an urban society. Those of us who have shared the privilege of watching the collection develop have understood the dedication Nina Little has devoted to the task of bringing order and clarity into the story of our pictorial past. The years of this dedication are represented not alone by the objects themselves but by the perceptive study of their meaning and their place in our history, and the effort to strike a better balance of values applied to both the so-called Fine Arts and the Practical Arts.

As the collection has grown the knowledge acquired with it has been generously shared with others whose interest and needs became pressing. Museums, libraries, societies, fellow collectors; all those who cherish learning, have come to know Nina Little and to ask her help in many projects. Always she has responded freely, and in so doing has found a host of friends along the way, creating a catholicity of acquaintance seldom matched. Many of this company will see this exhibition and as they follow the catalogue notes will recognize the painstaking research that has been applied to each object and will appreciate the happy balance of diversity and variety of subject and media to shape the whole.

Seascapes, port views, ship portraits, ships' carvings and sailors' portraits have all been seen in exhibitions of recent years, but only a lively curiosity and a discerning eye could conceive a juxtaposition of such disparate neighbors as the watercolor portrait of Mrs. Denny Sockbasin (1817), daughter of a chieftain of the Passamaquoddy tribe, and the oil portrait by J. S. Blunt, "Symmetry" (the cow imported in the ship *Harmony* in 1823); or plan the cheek by jowl relationship of the pastiche of Philippine scenes ingeniously wrought into the name of Captain Joseph Bertram, and the primitive views of Marblehead by retired fisherman J. O. J. Frost. It would indeed be an unusual collector who could arrange the admixture of the stone figures of Captain Dawes and J. D. Girard; the weathervane of a sea serpent; the Salem carvings of horses and elephants for Brown's Carousel; and the jaunty portrait of Samuel Chamberlain in Derby Square, Salem.

It is this wide range of choice, sparked with wit and humor, that flavors the Littles' collecting. Free of the restrictions imposed upon those who move within the narrow boundaries of selection made imperative by popular and safe patterns, the Littles have presented here the rich reward of patient and devoted attention to long-neglected areas of art and artisanship. It is the visible evidence of long and fruitful endeavor that is offered so abundantly and happily for all to see and enjoy.

CHARLES D. CHILDS

*Stow, Massachusetts*



## PAINTINGS

### 1. WINTER ISLAND, SALEM, before 1788.

Oil on wood, 6½ in. x 9 in. *William Northey, Jr.* (1767-1788).

Old label on back reads: "Painted by William elder brother of Ezra Northey, this Wm. died young." William Northey, Jr., son of the Salem goldsmith, died at the age of twenty-one years. This pair of small views could have been preliminary sketches for full-size overmantel panels.

PLATE I.

### 2. LANDSCAPE WITH EIGHTEENTH-CENTURY GENTLEMAN, before 1788.

Oil on wood, 7 in. x 9 in. *William Northey, Jr.* (1767-1788).

PLATE I.

### 3. SAMUEL CHAMBERLAIN IN DERBY SQUARE, c. 1860.

Pastel, 20 in. x 29 in. Artist unknown.

The initials S.C. appear on the side of the vehicle. During the years 1857 through 1864, Samuel Chamberlain was a prosperous fruit and vegetable dealer with a stand just around the corner from Derby Square, Salem, Massachusetts. This district has changed but little over the last hundred years. Many of these old buildings still remain but may soon disappear through urban renewal.

PLATE II.

### 4. CLASSICAL LANDSCAPE, c. 1800.

Overmantel, oil on wood, 27½ in. x 65¼ in. *M. F. Cornè* (1751-1845).

Michele Felice Cornè arrived in Salem, Massachusetts from Naples in 1799. A competent and versatile ornamental painter, he executed portraits, marines, scenic panoramas, and overmantel panels for many Salem homes. Most of the landscapes are reminiscent of his native Italy.

### 5. FIREBOARD FROM FERNCROFT INN, MIDDLETON, 1800-1810.

Canvas mounted on wood, 35 in. x 48½ in. *Michele Felice Cornè* (1751-1845).

A young girl and boy hold back a draped curtain to reveal a formal landscape with mansion house. The old Ferncroft Inn was furnished with a notable collection of antiques and curios in the nineteenth century from which this fireboard was dispersed at auction in 1899.

6. EZEKIEL HERSEY DERBY FARM, SOUTH SALEM, c. 1800.

Oil on canvas, 40½ in. x 53½ in. *Michele Felice Cornè* (1751-1845).

This house stood until the late nineteenth century on what is now the southwest corner of Lafayette Street and Ocean Avenue, the present site of the South Branch Library. The property was purchased by Mr. Derby (third son of Elias Hasket Derby) early in 1800, and the existing buildings were forthwith embellished by Samuel McIntire, who added carved garlands to the barn, and a summerhouse with eagle across the way. The Derby coach approaches from the right while the artist, Cornè, sketches at left. Apparently McIntire, roll of plans in hand, stands behind him pointing out the terrain.

PLATE II.

7. VIEW OF THE TOWN OF MARBLEHEAD, c. 1925.

Oil on wallboard, 24¾ in. x 59 in. *J. O. J. Frost* (1852-1928).

John Orne Johnson Frost was a fisherman who in later life developed a consuming pride in his native town. Although entirely untrained, he painted during the 1920's many colorful views memorializing Marblehead scenes and history.

PLATE III.

8. THERE SHALL BE NO MORE WAR, c. 1925.

Oil on wallboard, 32 in. x 71½ in. *J. O. J. Frost* (1852-1928).

Signed below the Town House at left, "J.O.J. Frost." One of John Frost's earliest recollections was of watching his father and other Marblehead men depart as volunteers for the Civil War from which the elder Frost did not return. In his later years he painted this composite view of the troops leaving the Marblehead Town House and arriving in Boston "the first to reach Faneuil Hall in the State." The patriotic slogans emphasize the symbolic aspects of one of Frost's greatest compositions.

PLATE III.

9. MARBLEHEAD COUNTING HOUSE, mid-nineteenth century.

Pastel, 9¾ in. x 9¾ in. Artist unknown.

The charming bow-fronted house glimpsed beyond the window immediately catches the eye and adds a note of special interest to this corner of an old-time merchant's office.

10. FRONT STREET, MARBLEHEAD, LOOKING WEST, 1895.

Oil on canvas, 14 in. x 20 in. Signed: *Esther May Barrows*, 1895.

Abbot Hall appears in the distance. A surprising number of old buildings in these pictures may still be recognized today despite minor alterations.

PLATE IV.

11. FRONT STREET, MARBLEHEAD, LOOKING EAST, 1895.

Pair with no. 10.

Tucker's Wharf with ferry to the Neck is designated on the signboard at right. The grey house at distant left is at the intersection of State and Front Streets.

PLATE IV.

12. VIEW OFF EASTERN POINT, 1855.

Oil on canvas, 18 in. x 30 in. *Clement Drew* (1806-1889).

Inscribed on reverse: "Eastern Point Light, Gloucester Harbour, by C. Drew, 1885." A native of Kingston, Massachusetts, a busy shipbuilding town, Drew in his boyhood learned about all aspects of the sea. His long adult life was spent in Boston painting ships, lighthouses and many types of seascapes. Although he never became a leading marine artist, Drew's work provides a comprehensive record of New England coastal scenes, and his paintings are gaining increasing interest.

13. CONTEMPLATION NEAR THE SEA, 1790.

Fireboard, oil on wood, 36½ in. x 59 in. Artist unknown.

A typically romantic composition of the late eighteenth century, its only departure from imagination are the unmistakable salt marsh banks, which bespeak a New England coastal bay.

14. LAUNCHING OF THE UNITED STATES FRIGATE  
WASHINGTON, c. 1815.

Oil on canvas, 47¾ in. x 57 in. Attributed to *John Samuel Blunt* (1798-1835).

John S. Blunt was born and raised in Portsmouth, New Hampshire, where he took up painting at an early age, before moving to Boston in 1830. His landscapes and coastal scenes showed considerable promise before his untimely death on a voyage home from New Orleans in 1835. The *Washington* was launched from the Portsmouth Navy Yard on October 1, 1814 and sailed for the Mediterranean the following year as the flagship of Commodore Isaac Chauncey. The "ship house" was the first of this design in New England and was built to provide protection against inclement weather. It was still in use at the Portsmouth yard as late as 1876. The second vessel in the picture seems to represent the *Congress*, although on this particular occasion she was actually moored a few miles up the Piscataqua River.

PLATE V.

15. PORTSMOUTH NAVY YARD, third quarter nineteenth century.

Oil on canvas, 27 in. x 36 in. Artist unknown.

This view is taken from the site of Gate 2. The island in the foreground disappeared in constructing the present entrance but the majority of old structures seen here



can still be recognized. Officers' quarters in center, and the Commandant's house with flagstaff (now red brick instead of painted white); the small granite buildings on either side; and the large rigger's shop at left are among the early buildings still in active use.

PLATE V.

16. CAPE ANN BUILDER, 1848.

Oil on canvas, 30½ in. x 25 in. *Alfred J. Wiggin*.

Lettered on back of canvas: "A. J. Wiggin, Pinx. 1848." Wiggin painted portraits and landscapes at \$10.00 each in the vicinity of Gloucester, Massachusetts, during the mid-nineteenth century. (See no. 24.) The stagecoach seen through the window is titled *Salem and Gloucester*. The presence of a house in the background, combined with an old-fashioned plane in the man's hand, suggest his profession as a carpenter-builder.

17. PAVILION BEACH, GLOUCESTER, c. 1855.

Oil on canvas, 14 in. x 20 in. *Fitz Hugh Lane* (1804-1864).

Inscribed on reverse: "Early Morning, Pavilion Beach, Gloucester. F. H. Lane fecit." Lane was born in Gloucester, Massachusetts, and although a cripple from childhood spent his life painting the luminous land- and seascapes which are now recognized as among our finest New England coastal scenes. Lane's original sketch for this view of the Old Pavilion and Gloucester harbor is in the collection of the Cape Ann Historical Society.

PLATE VI.

18. TWIN LIGHTS, THACHER'S ISLAND, 1885.

Oil on artist's board, 8 in. x 12 in. *Clement Drew*.

Inscribed on reverse: *Thacher Island Lights, Cape Ann, by C. Drew, 1885*. Only one of the famous twin lights is now in operation.

19. SHORE AT CAPE ANN, mid-nineteenth century.

Oil on canvas, 13¾ in. x 24 in. *Fitz Hugh Lane* (1804-1864).

This view is believed to represent the coast near Gloucester, and provides an interesting example of Lane's effective use of color in contrasting dark foreground masses with a vibrant rose-tinted sky.

PLATE VI.

20. SOUTHER COTTAGE, BASS ROCKS, 1886.

Oil on canvas, 12 in. x 20 in. *Clement Drew* (1806-1889).

Inscribed on reverse: *View from Bass Rock, East Gloucester. Thacher Island lights in the distance. By C. Drew, 1886*. The Souther house, long known as the "bird-cage," was one of the first summer cottages at Bass Rocks and still retains almost its original appearance.

21. SALT ISLAND AND LITTLE GOOD HARBOR BEACH, third quarter nineteenth century.

Oil on canvas, 14 in. x 24 in. Artist unknown.

Salt Island off Bass Rocks, Gloucester, Massachusetts, may be reached at low tide by this partly visible strip of sand. The famous Thacher's Lights have guided many a vessel around the treacherous shore of Cape Ann. A crisp and well-balanced composition of unusual clarity.

PLATE VII.

22. VIEW FROM THE BEACH AT BASS ROCKS, 1885.

Oil on artist's board, 8 in. x 12 in. *Clement Drew* (1806-1889).

Inscribed on reverse: *Good Harbor Beach, East Gloucester, by C. Drew 1885.*

23. CHANEL-BURNHAM FAMILY RECORD, 1795.

Watercolor, 12½ in. x 10 in. *William Saville* (1770-1853).

Inscribed below picture: "Family Record Gloucester July 10, 1795. Drawn by William Saville." Several of these fine, professionally drawn records by the Gloucester, Massachusetts schoolteacher, Master Saville, are still to be found on Cape Ann. Here the conventional family tree is enhanced by a prim house with red door and a patch of hilly landscape toward which a gentleman with cane is nimbly walking.

24. HOME OF CAPTAIN OLIVER LANE, 1859.

Oil on canvas, 28 in. x 40 in. *Alfred J. Wiggin*.

Inscribed on reverse: "Painted by Alfred J. Wiggin, Oct. 1859." The signature at lower left does not correspond and was probably a later insertion. The house was built in 1833 by Oliver Lane, a Cape Ann captain and shipbuilder, and still stands in Annisquam, Massachusetts, virtually unchanged. In this house, with its rich mementoes of the China trade, hung the picture of the ship *Victory* painted in Canton in the 1850's (see no. 25).

PLATE VII.

25. SHIP VICTORY, c. 1851.

Oil on canvas, 27 in. x 36 in. *Nam Cheong*.

Stamped twice in red on back of canvas, "Nam Cheong Painter." The *Victory*, built in Newburyport in 1851, was commanded by Captain Oliver Lane of Annisquam, Massachusetts and flew her own private signal — a red-and-white flag with initial V. She was in the East India trade, and this handsome harbor view, with its soft tonality typical of much Oriental work, was painted in a Chinese port. The *Victory* was lost in 1861, but her picture hung in the Lane home for more than a hundred years.

26. PORTRAIT OF "SYMMETRY," 1823.

Oil on wood, 11 in. x 17½ in. *John Samuel Blunt* (1798-1835).

Signed on rock at lower left: "J. S. Blunt, 1823." Inscribed on back: "Portrait of Symmetry, imported in the Ship Harmony Cap't. Woodward." Obviously a prize Jersey cow, *Symmetry* stands complacently in an upland pasture, the home farm below, with a New Hampshire lake and mountains in the background. Pictures of prize cattle are found infrequently in America but appear occasionally in English provincial art.

27. FIRST OFFICER'S CABIN, CLIPPER SHIP NIGHTINGALE, 1866.

Watercolor on paper, 11¾ in. x 14½ in. *T. Grob*.

Inscribed at lower right: *T. Grob spec. Artist W.U Co.* Written on mat: *Presented to John Morton, 1st Officer of Flag Ship Nightingale by his friend T. Grob. special Artist W.U.T. Co. November the 7th 1866.* The extreme clipper *Nightingale* was launched at Portsmouth in 1851. Soon after her arrival in San Francisco in 1865 she was purchased by the Western Union Telegraph Co., and used as the flagship of Capt. Scammon, the company's Chief of Marines, while exploring the laying of a telegraph cable via the Bering Straits. Officer Morton is shown laying this course on his chart.

PLATE VIII.

28. ISAAC COWELL.

Watercolor on paper, 5¾ in. x 4½ in.

Born in Lebanon, Maine, in 1790, Cowell fought in the War of 1812, married Lucy Cottle in 1820, and died in 1865. Presumably it is his home that hangs on the wall, and his small vessel which is shown beyond the window.

29. OCEAN SQUALL, 1868.

Oil on canvas, 24 in. x 34 in. *Willis Henry Plummer*.

Signed at lower right: *Plummer, 1868.* Plummer was born in Mason, New Hampshire, in 1839, lived in Haverhill, and worked most of his life for the Boston and Maine Railroad, for many years as baggage master at the North Station. In his younger days he spent frequent weekends and vacations indulging his hobby of painting seascapes on the coast of Maine.

30. FISHING HOUSES IN THE SPRING, c. 1860.

Pastel, 22 in. x 28 in. *William P. Stubbs* (1842-1909).

"Billy" Stubbs was born in Bucksport, Maine, and in his early youth he depicted the home of Abel Stubbs with neighbors packing fish for shipment down the Penobscot River. Each spring, after the close of the smelt season, the small tents were pulled up on the shore to await another season's ice. Stubbs later went to Boston and eventually became a recognized marine artist. (See no. 32.)

PLATE IX.



31. MRS. DENNY SOCKBASIN, 1817.

Watercolor, 7¾ in. x 5⅞ in. Artist unknown.

Written below picture: "Denn . . . . . in daughter of Francis Joseph — Governor of the Passamaquoddy tribe Eastport Sept. 18th 1817." Mrs. Sockbasin wears the peaked cloth cap and silver disk jewelry traditional with the Passamaquoddy Indians of whom her father, Francis Joseph Neptune, was the respected leader for a great many years. This portrait was apparently painted in one of the barracks buildings during the British occupation of Eastport, Maine, from 1814 to 1818. A red-coated sentinel and a British officer with sword may be seen patrolling outside.

PLATE IX.

32. BARK GLIDE OF SALEM, c. 1870.

Oil on canvas, 22 in. x 36 in. *William P. Stubbs* (1842-1909).

Signed at lower left, "Stubbs" (see no. 30). Built in South Salem in 1861, the *Glide* traded off the east coast of Africa in ivory, hides, gum copal, beeswax, coffee, dates, and many other exotic commodities. She sailed under the red-and-white house flag of Captain John Bertram, merchant and shipmaster of Salem, and great-grandfather of Bertram K. Little. The *Glide* was wrecked while on her thirtieth voyage around the Cape of Good Hope in 1887.

33. SHIP GEORGE RAYNES, c. 1855.

Oil on canvas, 21½ in. x 26 in. *Lai Sung*.

Painted on back of canvas: "Lai Sung Portrait Painter. Hong-Kong." Inscribed on front of picture: "Ship George Raynes, Hong Kong." Lai Sung, a typical Chinese port artist, painted a number of Salem vessels, including several Bertram ships. This vessel was built for John Bertram and associates of Salem and was named after the prominent Portsmouth shipwright, George Raynes. She was in the China trade but burned to the water's edge in Valparaiso while returning from a thirty-months' voyage around the world.

34. CHEBACCO BOAT ON THE WAYS, mid-nineteenth century.

Oil on canvas, 11½ in. x 19¾ in. Artist unknown.

A rare view of a pinkey under construction on the Essex River. These small vessels, with their distinctive high sharp sterns, were a popular type of fishing boat, hundreds of which are said to have been built in Essex between 1750 and 1850. The present Congregational Church, before alteration of the spire in 1852, appears in the background. This scene derives from a painted banner presented to the Essex Temperance Society in 1849.

PLATE IX.

35. WHALING SCENE, first quarter twentieth century.

Oil on wallboard, 15½ in. x 20 in. *John O. J. Frost* (1852-1928).

Memories of his youthful fishing days were recreated by Frost in his later years for the edification of his fellow citizens of Marblehead.

36. FOREIGN TRADING FACTORIES AT CANTON, c. 1825.

Watercolor, 12 in. x 18 in. Artist unknown (Chinese).

An unusual version of this often-painted subject, which shows the foreign trading warehouses in a composite view of Canton. On the hill at upper right is a vignette of buildings within the city walls. At lower right is Dutch Folly Fort, actually located just beyond the western area of the port. At left may be seen a corner of the island of Honan where much of the Chinese export porcelain was decorated.

37. UNITED STATES FRIGATE HOMEWARD BOUND, first quarter nineteenth century.

Carved in high relief on a wood panel, 13½ in. x 21 in. Artist unknown.

Small figures of seamen painted on the bowsprit and in the crow's nest and rigging add interest to this unusual bas-relief. The long pennant is flown on the voyage home.

38. BARK ELIZABETH HALL, 1845.

Watercolor, 17½ in. x 23¾ in. *Honoré Pellegrin* (c.1800-1870).

Lettered under picture: "Barque Elizabeth Hall, C. W. Lamson Master. Entering the Port of Marseilles Aug. 19th, 1845." Signed at lower right: "Hre Pellegrin a Marseilles, 1845." Pellegrin painted many American merchantmen from the 1820's until the end of his life. He is one of the better-known port artists and often painted his vessels in two positions, "coming and going." The *Elizabeth Hall* was owned in 1857 by Captain John Bertram of Salem and commanded by Captain George Bertram. Like many of this firm's ships she was engaged in the Mediterranean and Zanzibar trades.

39. SHIP JOHN, 1802.

Oil on wood, 19¾ in. x 23½ in. *Michele Felice Cornè* (1751-1845).

Lettered under the picture: "M. Cornè pinxit. John of Salem. Anno 1802." Cornè recorded many local vessels after his arrival in Salem in 1799. The *John* was built as a merchantman by Elias Hasket Derby in 1795 but was fitted out as a privateer during the War of 1812. She was captured by the British in February 1813.

40. WRECK OF THE BRIGANTINE MARS, c. 1802.

Watercolor, 13¾ in. x 18½ in. (sight). *Michele Felice Cornè* (1751-1845).

Lettered below picture: "The Wreck of the Mars of Salem L. Clemmons Ms.

Stranded upon Jebogue point on the night of Xber 1801. m.c.p." The *Mars*, built in Salisbury, Massachusetts, in 1794, was lost off Chebogue Point, near Yarmouth, Nova Scotia. Cornè worked most frequently in watercolor, and this is a fine example of his painting in this medium.

PLATE X.

41. SHIP HAZARD OF SALEM, early nineteenth century.

Oil on wood, 18 in. x 24 in. Attributed to *Michele Felice Cornè* (1751-1845).

The *Hazard* was built in 1799 and mounted ten guns during the undeclared naval war of 1798-1800 with France. She was engaged in the East India trade and was noted for her sailing speed.

42. BOSTON LIGHT, 1789.

Overmantel, oil on wood, 15½ in. x 69 in. *Jonathan Welch Edes* (1751-?).

From the Josiah Sanderson house, Piety Corner, Waltham, Massachusetts. Signed at upper right: "Jona. W. Edes, pinct. 1789." Edes was a Boston decorative painter who, during several years' residence in Waltham, executed this and at least one other overmantel panel. An illustration of the same subject, drawn by Edes, appeared in the *Massachusetts Magazine*, also in 1789. Boston Light was the headquarters for harbor pilots. Here a pilot is being rowed out to a ship, while another watches through a spyglass for incoming vessels.

PLATE XI.

43. BARK LAGRANGE OF SALEM, 1849.

3 sketches—watercolor, ink, and pencil on paper, 4¾ in. x 7½ in. Artist unknown.

Inscribed on center sketch: *May 29*. On bottom sketch: *the gale of the 31 May*. In 1849 a party of gold seekers sailed from Salem in the *LaGrange* which had been built in Portsmouth in 1835. She apparently had a stormy passage and these drawings show her in three different positions during a severe gale at the end of May. Five weeks later she safely rounded Cape Horn on her way to San Francisco.

PLATE X.

44. SHIP ON A LEE SHORE, 1809.

Gouache, 7¼ in. x 9½ in. *George Ropes* (1788-1819).

Lettered at bottom: "Ship Under Lee of the Land Riding Out a Hard Gale." Signed at left, "G. Ropes 1809." Ropes was a talented deaf-mute who died young. He studied in Salem under Cornè and left some marine paintings of considerable interest.

PLATE XI.



45. SHIP FOUNDERING IN A GALE, 1809.

Gouache, 7¼ in. x 9½ in. *George Ropes* (1788-1819).

Lettered at bottom: "A Ship Foundering in a Hard Gale." Signed at lower left, "G. Ropes, 1809." The many small figures depicted in the act of abandoning ship reflect an unusually dramatic episode of peril at sea.

PLATE XI.

46. CAPTAIN DAVID OCKINGTON, c. 1812.

Watercolor, 5¾ in. x 4¼ in. Artist unknown.

The spyglass and distant vessel are familiar attributes of sea captains' portraits. David Ockington nearly lost his life in 1792 when several of his shipmates perished in the Salem ship *Commerce* off the coast of Arabia.

PLATE XII.

47. BOSTON STATE HOUSE FROM BROOKLINE, 1813.

Watercolor, 15¾ in. x 22 in. *Susan Heath* (1798-?).

An old family label on the back reads: "View of Boston from the East Chamber window of the residence of Mr. Ebenezer Heath on Heath Street, Brookline. Painted by his daughter Miss Susan Heath. Begun Sept. 16, 1813, finished Oct. 8, 1813. 'Could you see the old Elm on the Common so distinctly as that in those days?' 'No, but I knew it was there so I put it in.'" Most young ladies' landscapes of this period were merely "fancy pieces," but here the houses, Congregational Church steeple, and old Worcester turnpike in the left foreground are all recognizable landmarks.

48. BOSTON HARBOR AND CONSTITUTION WHARF, 1841-1842.

Oil on canvas, 12½ in. x 16¼ in. Attributed to *Fitz Hugh Lane* (1804-1864).

Oliver Stearns, whose stamp appears on the reverse, was preparing artists' canvases at 5½ Tremont Row, Boston, only during these years. This is believed to be an early example of Lane's work.

49. FRIGATE FURLING SAIL, first quarter nineteenth century.

Fireboard, oil on wood, 36 in. x 47¾ in. Artist unknown.

The two vessels may represent the same ship shown in different positions. Tiny rows of seamen are perched aloft on the upper yardarms furling sail. The rectangular slots at the base of the board were made as openings for andiron shanks and were later filled in.

50. MINOT'S LIGHT IN A NORTHEAST GALE, 1886.

Oil on artist's board, 11 in. x 15 in. *Clement Drew* (1806-1889).

Inscribed on reverse: *Minot's Light, Northeast gale, by C. Drew, 1886.* Drew's name appeared as a marine painter in the Boston Street Directories from 1838 to 1873.

51. VESSEL IN BOSTON HARBOR, 1806.

Oil on wood, 23½ in. x 30 in. *S. Crehore*.

Signed at lower right: "S. Crehore, 1806." Painted on reverse: "To be left at Cap't Briggs Dorchester." The artist may have been Samuel Crehore (1761-1807), Dorchester cabinetmaker, or his seafaring son of the same name who was buried in the English Burying Ground at Rio in 1811. The vessel appears to have been a converted frigate lying off Castle Island in Boston Harbor.

52. MINOT'S LIGHT, c. 1865.

Fireboard, oil on canvas, 37½ in. x 49 in. Artist unknown.

This lighthouse was built on a ledge off the Massachusetts coast in 1860 to replace an earlier beacon demolished during a hurricane in 1851. The stylized blue waves and handsomely simulated frame combine to make this a gay and amusing fireboard.

53. SCHOONER BY THE SHORE, late eighteenth century.

Overmantel, oil on wood, 32 in. x 41 in. Artist unknown.

From the northwest chamber of the old Gurney house, Bridgewater, Massachusetts. Certain elements in this curious composition appear Oriental in feeling. The small cone-like structure is probably a summerhouse.

54. UNKNOWN MARINER, mid-nineteenth century.

Tempera on cardboard, 16½ in. x 11¾ in. Attributed to *Jacob Bailey Moore* (1815-1893).

Jacob Bailey Moore was born in Candia, New Hampshire, lived for some time in Boston and eventually returned to his native state. He was versatile in many fields and engaged at different times in art, phrenology, lecturing, and journalism. Drawn in the flat style of the "Prior school," the full-rigged ship with all sails set is a nice background detail.

55. BRIGANTINE LILLY IN A SOUTHEAST GALE, c. 1863.

Oil on canvas, 18¾ in. x 28 in. *M. Renault*.

Lettered at bottom: "Brigantine 'Lilly' Captain Wm. Esdale in South East Gale off Nantucket, South Shoal, Nov. 17, 1863." Signed at lower left: "M. Renault." This dramatic episode involved the near loss of the cabin boy. He was washed overboard but was miraculously plucked from the sea by a shipmate. The picture descended in the boy's family.

56. PILOT BOAT IN NEW YORK BAY, c. 1835.

Oil on canvas, 14 in. x 18 in. *Thomas Chambers* (1808-?).

This view of New York Bay was taken from the old fort on Bedloe's Island and gives an artist's impression of Staten Island with a tall ship entering the Narrows. The treatment of the water is characteristic of Chambers' technique.

57. CASTLE GARDEN, NEW YORK, c. 1840.

Oil on canvas, 18 in. x 24 in. *Thomas Chambers* (1808-?).

Titled above doorway, "C. Garden." Thomas Chambers was born in London but came to America in 1832. Between 1834 and 1867 he is known to have painted in New York City, Boston, and Albany, where he developed the distinctive style with which his work is now associated. Castle Garden was a fashionable rendezvous in the nineteenth century. Here Lafayette was entertained in 1824 and Jenny Lind made her famous appearance in 1850.

58. CLIPPER SHIP ADELAIDE, 1855.

Watercolor, 26¾ in. x 40 in. *Jurgen Friedrich Hüge* (1809-1878).

Lettered on mat: "Messers Thomas Wardle Agt. 180 Front St., N.Y. Clipper Ship Adelaide, J. Hamilton, Commander, by J. F. Hüge, Bridgeport, Conn. 1855." Hüge was born in Hamburg, Germany, but by 1830 had taken up residence in Bridgeport, where he painted many local scenes and advertised himself as both a landscape and marine artist. His best marines are considerably more in the folk tradition than many of the conventional ship portraits by American-born artists. Charles Fletcher, grandfather of Nina Fletcher Little, made his first crossing from Liverpool to New York in the *Adelaide* in 1863.

59. CAPTAIN ALEXANDER ROBINSON, c. 1814.

Watercolor, 12½ in. x 10¼ in. Artist unknown.

A real bit of seascape is shown here representing an actual episode, the loss of Captain Robinson's ship off the port of Marseilles in 1814. Arriving home in New York, he had his picture painted with a background depicting the tragic event.

60. UNITED STATES FRIGATE MACEDONIAN AT 7 IN THE MORNING, 1818.

Watercolor, 9¼ in. x 11¼ in. *Charles C. Wood*.

Inscribed: "The Frigate Macedonian John Downs Esq. Com. In a tremendous hurricane on the 27th Sept. 1818 in Latd. 35, Long. 54 at 7 A.M." Signed at lower left: "Chas. C. Wood, Delnt. Sept. 1818." This pair of watercolors constitutes a most important eyewitness record pertaining to the career of this vessel, as there are few representations of the *Macedonian* after she became a part of the United States Navy following her capture from the British in the early part of the War of 1812.

PLATE XIII.

61. UNITED STATES FRIGATE MACEDONIAN AT 10 IN THE MORNING, 1818.

Watercolor, 9¼ in. x 11¼ in. *Charles C. Wood*.

Inscribed below picture: "Perilous situation of the U. S. Frigate Macedonian. John Downs Esq. Comdr. In a Tremendous Hurricane on the 27th September 1818 in



Latd. 35N, Longd. 54W, at 10 o'clock A.M." Signed at lower left: "Drawn by Chas. C. Wood from nature September 1818." The location of this storm was very roughly about six hundred miles northeast of Bermuda. It is reassuring to know that the *Macedonian* survived the hurricane and remained in active service until about 1825.

PLATE XIII.

62. DEPTFORD DOCKYARD, 1836.

Oil on canvas, 20½ in. x 31½ in. *S. D. Skillett*.

Signed: *S. D. Skillett 1836*. Deptford is now a metropolitan borough of London, bordered by Greenwich and the River Thames. This is an unusual scene with a merchant vessel in drydock for refitting or repairs. The old dockyard was given up about a hundred years ago, was filled in, and converted to a cattle market.

63. THE FIRST ODD FELLOWS IN AMERICA, c. 1860.

Oil on canvas, 33⅞ in. x 38½ in. Artist unknown.

Beneath the picture four sheets of handwritten paper tell the story of the beginnings of Odd Fellowdom in America. Above is the English ship *Dredenot* which brought the original member, Thomas Wildey, across the Atlantic in 1817. Below are carved figures of the five English Odd Fellows who, at the Seven Stars Tavern in Baltimore, organized the first American lodge in 1819. This historical picture was evidently created by a loyal Odd Fellow some years after the events he chronicled.

PLATE XII.

64. BRIGANTINE IN A GALE, second half nineteenth century.

Watercolor, 24 in. x 30 in. Artist unknown.

With the ship's canvas in shreds and spars adrift, two helmsmen struggle to maintain steerageway in a mountainous sea. One wonders if this stricken vessel survived.

65. PARAMARIBO, SURINAM, c. 1800.

Oil on canvas, 26½ in. x 45 in. Artist unknown (Dutch?).

View of a section of the waterfront with Dutch, French, British, and American vessels at anchor. Paramaribo in Dutch Guiana was an important port for the South American trade.

PLATE XIV.

66. PARAMARIBO, SURINAM, c. 1800.

Oil on canvas, 26½ in. x 45 in. Artist unknown (Dutch?).

Another section of the waterfront with the Governor's palace and landing dock at center.

PLATE XIV.

67. PARAMARIBO DURING THE GREAT FIRE, 1821.

Watercolor, 17 in. x 23 in. *W. Donner*.

Signed at lower right: "W. Donner Pinxet." Lettered below picture: "Paramaribo in Suriname, Brand van den 21st January Ao 1821." A graphic record of this great conflagration. Note owners carrying furniture out of houses.

PLATE XV.

68. PARAMARIBO AFTER THE FIRE, 1821.

Watercolor, 17 in. x 23 in. *W. Donner*.

Signed at lower right: "W. Donner . . . Pinxet." Lettered below picture: "Ruine van Paramaribo in Suriname van den Brand opden. 21 January 1821." An interesting comparison of buildings remaining after the fire.

PLATE XV.

69. SCENES IN THE PHILIPPINES, c. 1851.

Watercolor, 22½ in. x 33 in. *Jose Honorato Lozano*.

Signed at lower right: "Por Jose Honorato Lozano." The name of Joseph H. M. Bertram is cleverly composed of Filipino scenes. Painted in Manila for the American trade, the picture was brought back to Salem by Captain Joseph Bertram when he was master of the Bertram-owned clipper *Witch of the Wave*.

## MODELS AND CARVINGS

70. MODEL OF THE SHIP JOHN BERTRAM, third quarter nineteenth century.

Length, 41 in.

Built by R. E. Jackson at Boston in 1851, the *John Bertram* was an extreme clipper built for the San Francisco trade. She was named for the Salem merchant Captain John Bertram who owned a part interest in her.

71. MODEL AND MASTHEAD FIGURE OF THE LOTTIE L. THOMAS, late nineteenth century.

Length of model, 29 in. Height of figure, 18½ in.

The square-sterned bug-eye *Lottie L. Thomas* was built at Madison, Maryland, in 1883. After many years on Chesapeake Bay she was converted to a yacht and was owned in 1932 by Edward G. Gay, Commodore of the Boston Yacht Club. A photograph of her at that time shows the masthead figure in place. Small carved figures perched atop the foremast were characteristic of Chesapeake bug-eyes. This carving is believed to have been made by a West Indian negro named Cook who worked near Britton, St. Mary's County, Maryland, and is known to have carved a similar figure for the schooner *Mattie F. Dean*.

72. FIGUREHEAD—WOMAN IN BLUE DRESS, third quarter nineteenth century.

Height, 57 in.

Small in size for a full-length figure, this carving is said to have come from a whaler which was dismantled in Boston in the 1880's. Although crude in execution, the style of hair and dress is in the classic figurehead tradition.

73. BUSTHEAD OF A WOMAN, mid-nineteenth century.

Height, 16 in.

Although this carving has been mounted on a board for purposes of display, the construction and forward-tilted posture indicate its original purpose as a figurehead for a small vessel. Found in Rockland, Maine.

74. BUST OF A WOMAN IN BUTTONED JACKET, mid-nineteenth century.

Height, 16 in.

This bust cut in the figurehead manner may have been intended as an ornamental ship's carving, or possibly a shop sign, as it shows evidence of long exposure to the weather.

75. STERNBOARD WITH PORTRAIT AND EMBLEMS, third quarter nineteenth century.

Length, 40 in.

The bearded gentleman wearing a wreath of laurel was probably intended to portray the owner of the vessel. Symbols include an hourglass, crescent, and a broken column. This is the center section only, the ends of the board having disappeared. Found in Harpswell, Maine.

76. FIGUREHEAD—EAGLE ON SCROLL, last quarter nineteenth century.

Length, 43 in.

Eagles of all types, from full to partial figures, were popular on New England vessels. This bird still retains much of its old gilding. It was found on Peak's Island, Maine.

77. BILLETHEAD WITH SCROLL AND LEAF DESIGN, first quarter nineteenth century.

Height, 17½ in.

This handsome billethead with its old buff paint seems never to have gone to sea, and was perhaps used as a model in the carver's shop. It was cut by Simeon Skillin III of New York, son of Samuel, and nephew of John and Simeon, carvers, of Boston. Simeon III first appears in the New York City Directory in 1789. His account books for the years 1808 to 1821 show him to have been a very active craftsman, collaborating with several other well-known carvers until he retired from the business in 1822.

78. PAIR OF MINIATURE FIGUREHEADS, nineteenth century.

Height, 4 in. and 5 in.

These small cherry figures are executed with the maximum of style and grace. Possibly copies, or models for full-size figureheads, or perhaps just examples of expert whittling.

PLATE XVI.

79. FIGURE OF J. D. GIRARD, 1857.

Height, 15½ in.

White stone figures of this kind were made in Mediterranean ports for shipmasters and merchants to carry home as souvenirs. The back of the base of this example is incised: *J. D. Girard. Malta Feby. 10th 1857*. Some busts of corresponding type originated in Leghorn, and one was found in the old Captain Lane home in Annisquam. It is doubtful that they were made as individual likenesses, but rather were cleverly designed to resemble a typical bewhiskered gentleman of the period.

PLATE XVI.



80. FIGURE OF CAPTAIN JAMES H. DAWES, 1858.

Height, 17 in.

Stone painted in natural colors. Captain Dawes (1826-1905) was born in Duxbury, the youngest of three seafaring brothers. He was master of several vessels out of Kingston and in 1858 took the bark *Sicilian*, which was built for the Mediterranean fruit trade, to Constantinople with a cargo of rum. The figure is inscribed: *Capt'n J.H. Dawes. Malta Feby 1st 1858.*

PLATE XVI.

81. WEATHERVANE—SEA SERPENT, nineteenth century.

Length, 45 in.

One piece of wood (tail repaired), metal scales & eye. Sea serpents have become a popular legend since an initial appearance in Gloucester harbor in 1817. One is said to have appeared annually off Cape Ann as late as the 1850's. A contemporary account by the captain of a British frigate described it as enormous, at least sixty feet in length, with no fins, and having the head of a snake. Farms along the coast have occasionally favored the serpent vane along with less awesome maritime symbols.

82. WEATHERVANE—CODFISH, 1858.

Length, 36 in. Carved in the round from one piece of wood, with fins added. Glass eye.

The ubiquitous cod, designed with many variations by individual makers, was certainly a favorite weathervane in seafaring New England. This early example was installed on the barn of G. W. Adams in Byfield in 1858. It received its first coat of white paint in 1927.

83. WEATHERVANE—CODFISH, mid-nineteenth century.

Length, 44½ in. Carved in the round from one piece of wood. Metal fins inserted. Gill and eye incised and painted.

This handsome fish, painted white with black and red markings, was made by Alonzo Parker of East Kingston, New Hampshire, for the barn on the nearby Webster place. Three neighboring farms once displayed similar vanes, all carved more than a hundred years ago by Parker, who is said to have been "a seafaring man."

84. CODFISH, first quarter twentieth century.

Length, 66 in. Cut from a flat board with some pieces added.

John O. J. Frost carved this impressive cod to embellish an outbuilding on his property at 11 Pond St., Marblehead. Although now better known for paintings of Marblehead scenes, his relatively few carvings betray a lifelong affinity with the sea.

85. MEDALLION OF GEORGE WASHINGTON, early nineteenth century.

Height, 15 in.

This double medallion bust of Washington was apparently used for outdoor display as evidenced by the aperture for an upright support, and by severely weathered paint. The carving is cautiously attributed to Samuel McIntire, both on stylistic and documentary grounds. It closely resembles his large medallion created for the west gate of Washington Square, while the "8 medallions of Washington" valued at \$2.00 which remained in his shop at his death in 1811, suggest smaller versions of his large composition. This may well be one of the eight.

86. GARDEN ORNAMENT—PINEAPPLE, early nineteenth century.

Height, 17½ in.

A fine example of expert carving in every detail, this piece was owned in Salem for many years. Most ornamental pineapples were stylized rather than realistic in design, perhaps because they were traditional symbols of hospitality.

87. GROUP OF SMALL CAROUSEL ANIMALS, last quarter nineteenth century.

Horses, length, 12 in.-14 in. Elephant, length, 21½ in.

Joseph Brown was born in Poland in 1840 and came to Salem as a skilled woodworker in 1870. There he sold pipe organs, manufactured flying horses, and established at Salem Willows one of the earliest New England carousels. This enterprise was successfully operated by three generations of the Brown family until its final dispersal in 1945. Brown also made a few small carousel animals which were displayed in the center section of the platform. The dappled grey horse is a model of one of his most popular full-size figures.



1. Winter Island, Salem, before 1788, by William Northey, Jr. (1767-1788).



2. Landscape with Eighteenth-Century Gentleman, before 1788,  
by William Northey, Jr. (1767-1788).





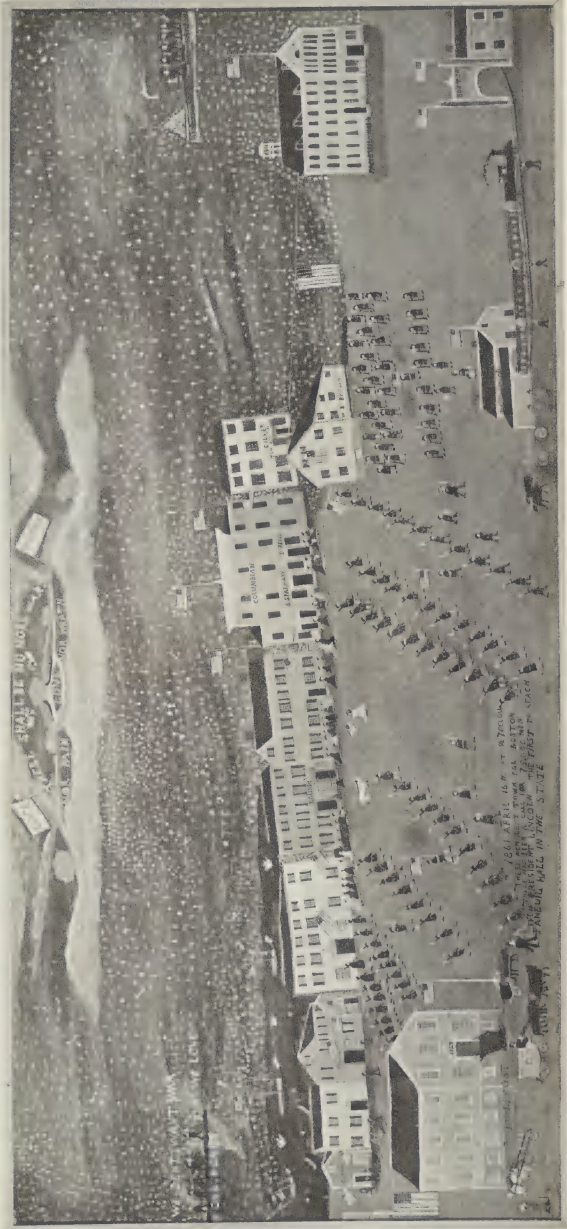
3. Samuel Chamberlain in Derby Square, Salem, c. 1860, by an unidentified artist.



6. Ezekiel Hersey Derby Farm, South Salem, c. 1800,  
by Michele Felice Cornè (1751-1845).



7. View of the Town of Marblehead, c. 1925, by J. O. J. Frost (1852-1928).



8. There Shall Be No More War, c. 1925, by J. O. J. Frost (1852-1928).





10. Front Street, Marblehead, Looking West, 1895, by Esther May Barrows.



11. Front Street, Marblehead, Looking East, 1895, by Esther May Barrows.





14. Launching of the United States Frigate *Washington*, c. 1815, attributed to John Samuel Blunt (1798-1835).



15. Portsmouth, New Hampshire, Navy Yard, nineteenth century, by an unidentified artist.



17. Pavilion Beach, Gloucester, c. 1855, by Fitz Hugh Lane (1804-1864).



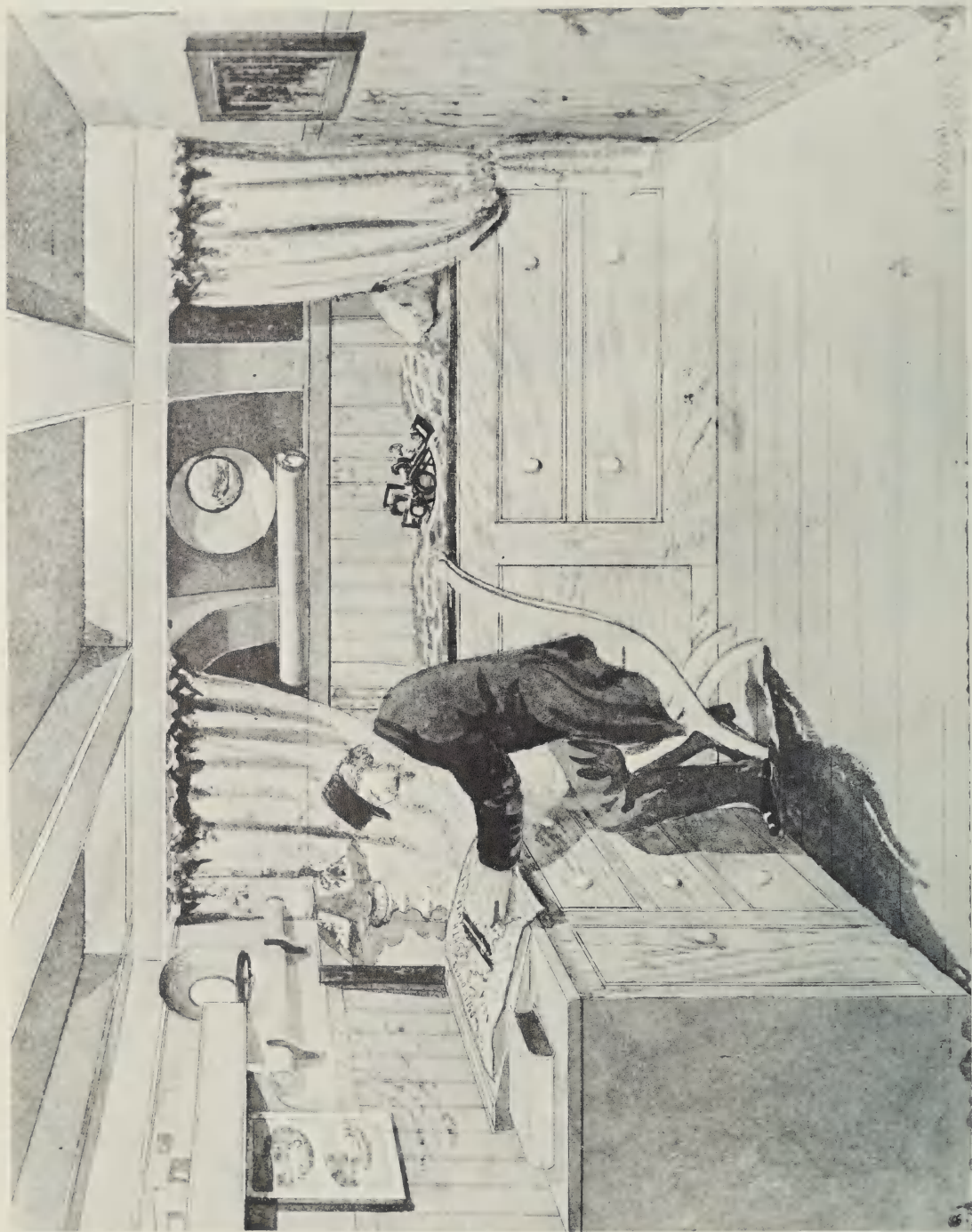
19. Shore at Cape Ann, mid-nineteenth century, by Fitz Hugh Lane (1804-1864).



21. Salt Island and Little Good Harbor Beach, nineteenth century, by an unidentified artist.



24. Home of Captain Oliver Lane, Annisquam, 1859, by Alfred J. Wiggin.



27. First Officer's Cabin aboard the Clipper Ship *Nightingale*, 1866, by T. Grob.





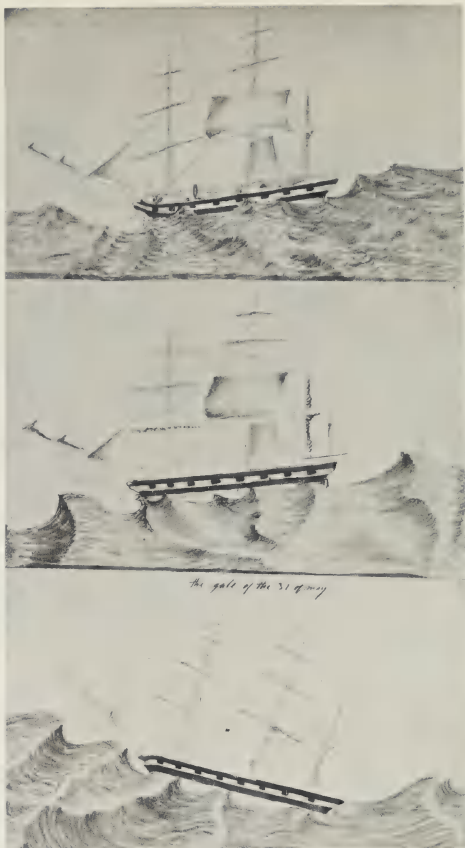
30. Fishing Houses in the Spring, c. 1860, by William P. Stubbs (1842-1909).



31. Mrs. Denny Sockbasin, 1817, by an unidentified artist.



34. Chebacco Boat on the Ways at Essex, mid-nineteenth century, by an unidentified artist.



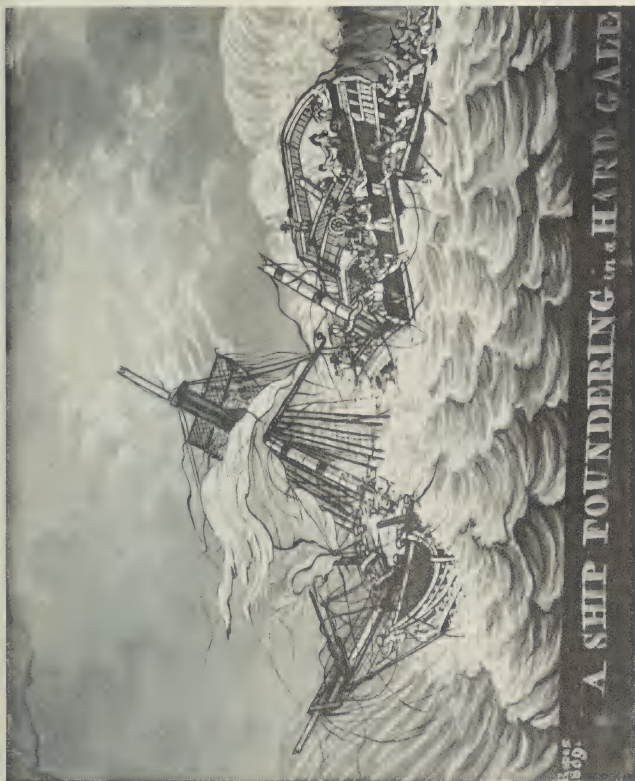
43. Bark *La Grange* of Salem, 1849,  
by an unidentified artist.



40. Wreck of the Brigantine *Mars*, c. 1802, by  
Michele Felice Cornè (1751-1845).



44. Ship on a Lee Shore, 1809, by George Ropes (1788-1819).



45. Ship Foundering in a Gale, 1809, by George Ropes (1788-1819).



42. Boston Light, 1789, by Jonathan Welch Edes (1751-?).





46. Captain David Ockington, c. 1812,  
by an unidentified artist.



63. The First Odd Fellows in America, c. 1860, by an unidentified artist.





PERILOUS SITUATION of The U.S. FRIGATE *MACEDONIAN*.

60. United States Frigate *Macedonian* at 7 A.M., September 27, 1818,  
by Charles C. Wood.



61. United States Frigate *Macedonian* at 10 A.M., September 27, 1818,  
by Charles C. Wood.



65. Paramaribo, Surinam, c. 1800, by an unidentified artist.



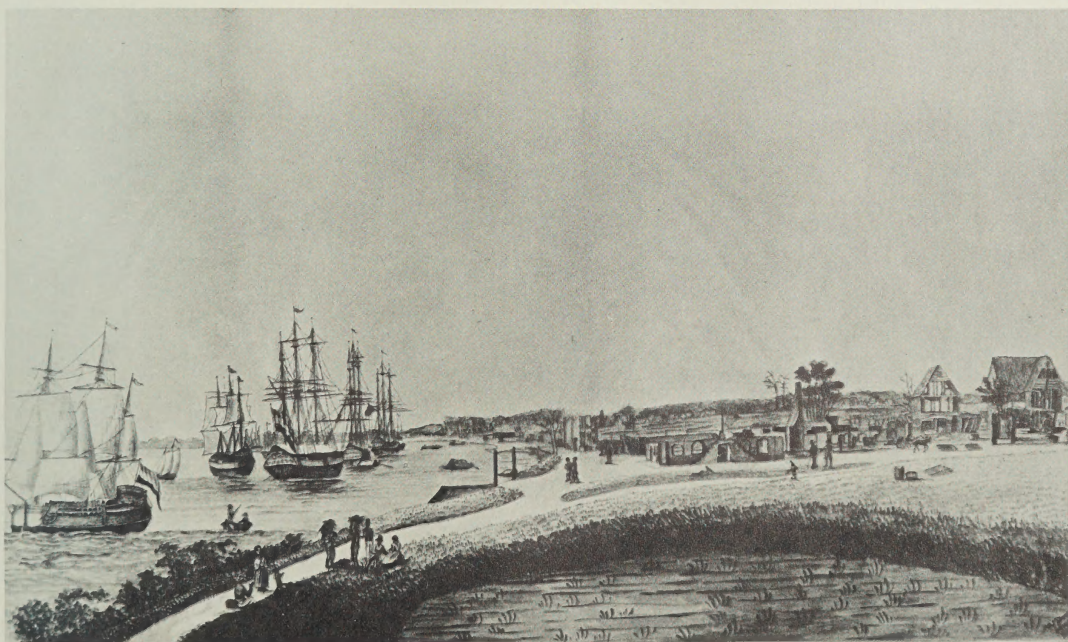
66. Paramaribo, Surinam, c. 1800, by an unidentified artist.





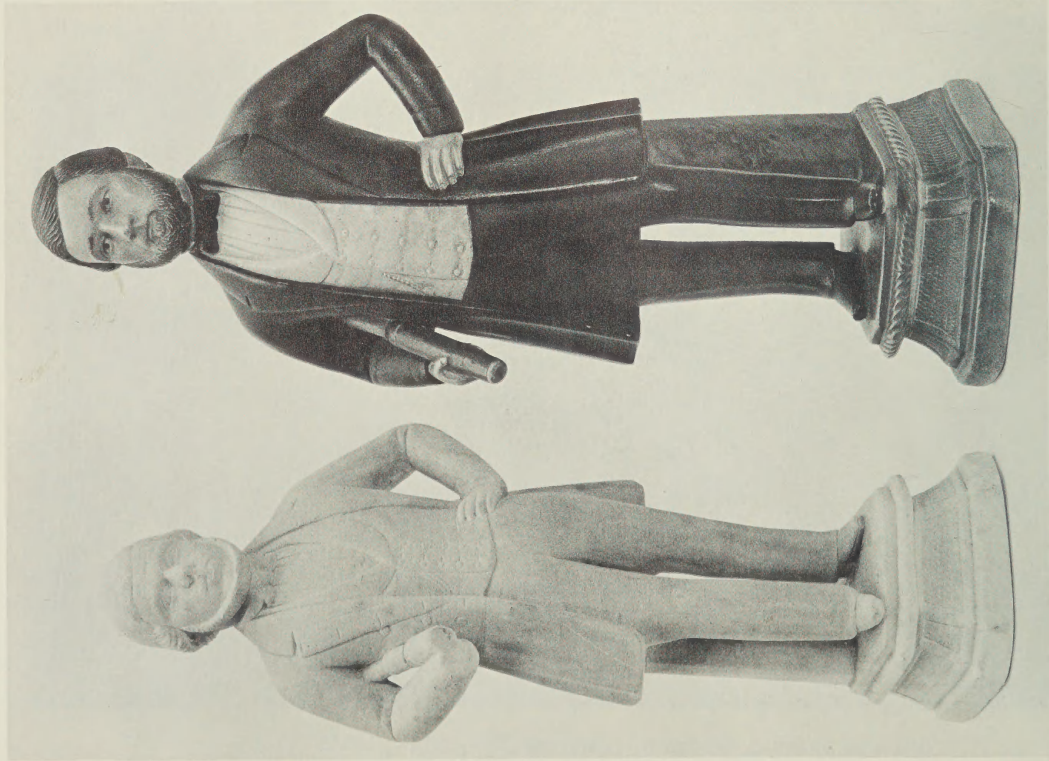
*PARAMARIBO in Surinam.*

67. Paramaribo, Surinam, During the Great Fire, 1821, by W. Donner.



68. Paramaribo, Surinam, After the Fire, 1821, by W. Donner.





79 & 80. Stone figures of J. D. Girard (unpainted), 1857, and of Captain James H. Dawes (painted), 1858, made at Malta.



78. Pair of miniature figureheads, nineteenth century.



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